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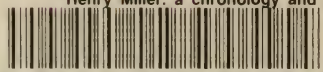
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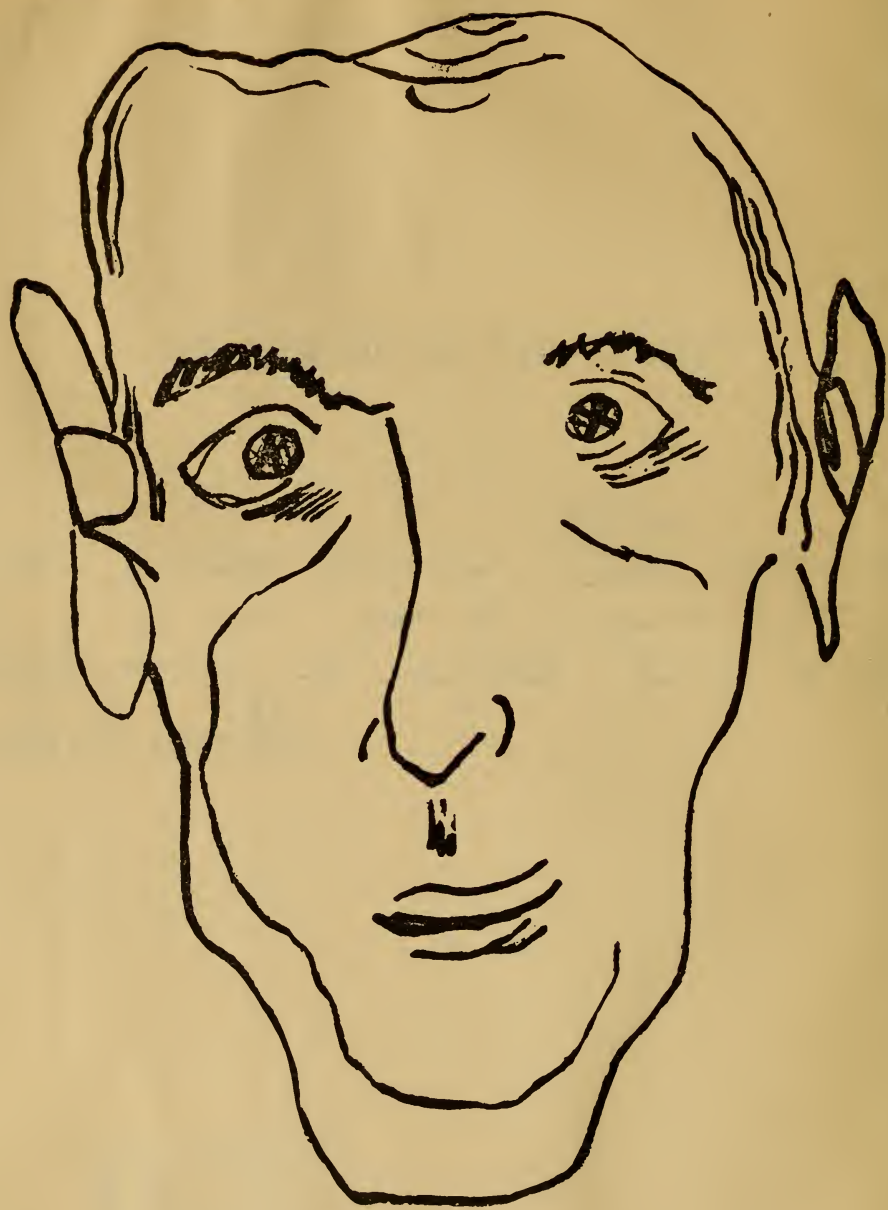
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as they come to me — by  
post card, telegram or carrier pigeon.  
- Henry Miller



H. M. A SELF-PORTRAIT, 1944



# HENRY MILLER:

## A CHRONOLOGY AND BIBLIOGRAPHY

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## OPENING NOTE

I KNOW nothing whatever about bibliography. Any that I have ever seen appeared useful but dull. Their compilers I thought were gentle souls too stupid for anything else but page numbers, volumes and cross-reference notes.

No matter. I undertook a bibliography of Henry Miller because I love him.

The University of California paid my way around while I called on his many friends. I kept them up nights. I dug into their packing cases. I fingered behind the books on their shelves. I copied notes, pages and dimensions. I visited twenty-nine states copying references, sticking my nose in other people's business and being generally grasping but congenial. Anything, everything Henry Miller. I wrote librarians, editors and book-stores—some helpful, some grouchy and water-logged. Post-cards, wax records and stolen stationery were sent to remote places. Strange people answered me, some in full; more often they replied only in clues. These drove me mad. Raving in fact. I called in specialists and academicians; I enlisted stenographers and lay-readers. Together we struggled on, getting bogged, mainly, in our own stew.

All the while I was besieging Henry Miller himself with questions and counter-questions. I spent hours with him at Big Sur, examining, cross-examining, pleading, brow-beating and belaboring his memory for every scrap, parcel and crumb. I wore him out. I read every letter, ms and notebook in his place.

I exhausted the specialists and broke down the post office.

The result follows: 82.3% complete.

If it is, however, rich in non-academic sidelights, future biographers may thank me. If they do not, then I am grateful to myself. A fair job, I say: thanks to all who aided—Henry Miller, Lawrence Clark Powell, Emil Schnellock, William Dewar, Huntington Cairns, Herbert F. West, George Leite, New York Public Library, etc., etc.

Of the vast lacunae represented by foreign magazines, obscure and defunct periodicals and smallish newspapers, I have nothing. World Slaughter No. 2 chased H. M. from Europe—he left behind trunks of manuscripts, clippings and reviews. Perhaps the kindly folk who thrive on bibliomania will excuse my rawness and ferret out these items, making needed corrections and countless additions. I shall pay them a small fee for their services. Possibly owners of H. M.'s water colors will also submit the size, title, date and inscriptions thereon for a listing of his art works. With everyone aiding a really significant bibliography will grow.

BERN PORTER

2303 Durant Avenue  
Berkeley, Calif.

## CHRONOLOGY

- 1891 Born in Yorkville, N. Y., December 26th of American parents (German ancestry). Transplanted to Brooklyn in first year.
- 1896-1900 Lived in the streets: "the old neighborhood," Williamsburg, Brooklyn, known as The 14th Ward. Influenced by first friend Stanley J. Borowski, a Pole, and by the older boys who were "models": Lester Reardon, Johnny Paul, Eddie Carney, Johnny Dunne, et alia. Had, besides Stanley, two friends from the country in Joey and Tony Imhof of Glendale, L. I. Visited cousin Henry Baumann, whom he adored, during Summer vacations in Yorkville.
- 1901 Transplanted to Bushwick section of Brooklyn (Decatur Street): "the street of early sorrows."
- 1905 Met ideal image of woman in person of Miriam Painter.
- 1907 Met first love, Cora Seward, at Eastern District High School, Brooklyn.
- 1909 Entered City College of New York and left after two months—rebelled against educational methods. Took job with Atlas Portland Cement Company, financial district, N. Y. Began period of "athleticism" lasting about seven years: rigorous discipline. Took up with first mistress, woman old enough to be mother (Pauline Chouteau of Phoebus, Virginia).
- 1912 Met with Robert Hamilton Challacombe of the Theosophical Society, Point Loma, California. Decisive event. Led to meeting with Benjamin Fay Mills, ex-evangelist.
- 1913 Travelled through the West. Worked at odd jobs in endeavor to break with city life. Met Emma Goldman in San Diego: turning point in life.
- 1914 Returned to New York, working with father in tailor shop; tried to turn business over to the employees. Met here first great writer, Frank Harris. Influenced by father's cronies, all interesting and eccentric characters, mostly drunkards.
- 1917 Married Beatrice Sylvas Wickens of Brooklyn, a pianist. Worked a short time in Washington with the War Department, sorting mail and reporting on the side for a Washington newspaper.
- 1919 Daughter born, named Barbara Sylvas, now known as Barbara Sandford. Worked for short time with Bureau of Economic Re-

- search and with Charles William Stores as sub-editor of catalogue. Took many odd jobs after being fired here.
- 1920 Became employment manager of the messenger department, Western Union Telegraph Company, N. Y., after working several months as a messenger.
- 1922 Wrote first book (*Clipped Wings*) during three weeks' vacation from Western Union duties. (Began March 20, 1922.) Began tremendous correspondence with Harolde O. Ross, musician, of Minnesota.
- 1923 Met June Edith Smith in Broadway dance palace.
- 1924 Left Western Union, determined never to take a job again, but to devote entire energy to writing. Divorced from first wife and married June Smith.
- 1925 Began writing career in earnest, accompanied by great poverty. Sold prose-poems ("Mezzotints") from door to door.
- 1927 Opened speak-easy in Greenwich Village with wife June. Worked for Queen's County Park Commissioner. Compiled notes for complete autobiographical cycle of novels in 24 hours. Exhibited water colors in a Greenwich Village dive.
- 1928 Toured Europe for one year with June on money donated by a "victim."
- 1929 Returned to New York where the novel "This Gentile World" was completed.
- 1930 Returned to Europe alone, taking ms of another novel which gets lost by the editor of *This Quarter* (Paris), Edward Titus. Left New York with ten dollars loaned by Emil Schnellock; intended to go to Spain but after staying in London a while went to Paris and remained there. Befriended by Richard G. Osborn and Alfred Perlès; stayed with Osborn during the winter and spring of 1931-32 at Rue Auguste Bartholdi. Made friends with Ossip Zadkine, John Nichols, Frank and Paula Mechau, Bertha Schrank, Brassai, Tihanyi, and Fred Kann.
- 1931- Met Anaïs Nin in Louveciennes. Began writing *Tropic of Cancer*
- 1932 while walking the streets and sleeping where possible: a day by day existence. Worked as proof-reader on the Paris edition of the *Chicago Tribune*. Taught English at Lycée Carnot (Dijon) during winter.
- 1933 Took apartment with Alfred Perlès in Clichy and visited Luxembourg with him. The "Black Spring" period: great fertility, great joy. Began book on Lawrence. Saw June for the last time.



- 1934 Entered Villa Seurat (No. 18) same day Tropic of Cancer came out: a decisive moment. Original ms. three times size of published book; rewritten three times. Frequent bouts with Lowenfels and Fraenkel on the death theme. Met Blaise Cendrars. Visited New York from December 1934 to March 1935. Divorced from June in Mexico City by proxy.
- 1935 *Aller Retour* New York published in October. Met Conrad Moricand, the astrologer. Began the Hamlet correspondence in November. 1st edition of Alf Letter appeared in September.
- 1936 Visited New York for the second time—January to April. Practised psychoanalysis. Began correspondence with Keyserling after reading "Travel Diary." *Black Spring* published in June.
- 1937 Met Lawrence Durrell. Scenario published with illustration by Abe Rattner. Began publication of *The Booster* and *Delta* with Alfred Perlès. Went to London during the winter for a few weeks to visit Perlès. Met W. T. Symons, T. S. Eliot, and Dylan Thomas.
- 1938 Began writing for *Volontés* in January, the publication month of *Money and How It Gets That Way*. Second edition of Alf appeared in June; *Max and the White Phagocytes* published in September. Went to Bordeaux, Lourdes, Marseilles (Munich Crisis) intending to go to Italy.
- 1939 *Tropic of Capricorn* published in February. Georges Pelorson's *Volontés* ceased publication in May with thirteen articles by H. M. Left Villa Seurat in June for sabbatical year's vacation. End of a very important period: close association with Anaïs Nin, Alfred Perlès, Michael Fraenkel, Walter Lowenfels, Betty Ryan, Hans Reichel, Hilaire Hiler, Abe Rattner, David Edgar, Conrad Moricand, Georges Pelorson, Raymond Queneau, Roger Klein, Henri Fluchère, Radmila Djouckic, et alia. Toured south of France. Made pilgrimage to Giono's home with Henri Fluchère. Last reunion with French friends in Marseilles. Left this port for Athens on July 14, arriving at Durrell's home in Corfu, Greece, in August. Back and forth to Athens several times, visited some of the islands, toured the Peloponnesus. High water mark in life's adventures thus far. Met George C. Katsimbalis (the Colossus); George Seferiades, the poet; Ghika, the painter, et alia. Found real home, real climate. Source of regular income stopped with death of Paris publisher (Jack Kahane, the Obelisk Press) the day after war was declared.
- 1940 Returned to New York in Jan. and visited friends in the South. Stayed with John and Flo Dudley at Caresse Crosby's home in Bowling Green, Va. during Summer. Met Sherwood Anderson

- and John Dos Passos. Wrote *The Colossus of Maroussi*, *The World of Sex*, *Quiet Days in Clichy* and began *The Rosy Crucifixion*.
- 1941 Met Dane Rudhyar in New York. Made tour of U. S. A. accompanied part of the way by Abraham Rattner, the painter, from October 20, 1940 until October 9, 1941. Met Dr. Marion Souchon, Weeks Hall, Swami Prabhavananda, Alfred Stieglitz, Ferdinand Léger and John Marin. Father died while in Mississippi. Returned to New York. Left for California in June 1942. Continued with *The Rosy Crucifixion* (finished half of it) and with *The Air-Conditioned Nightmare* (finished about two-thirds).
- 1942 Offered home with Margaret and Gilbert Neiman at Beverly Glen, Los Angeles, where he remained until 1944. Wrote numerous essays, reviews and began correspondence with Claude Houghton. Daily correspondence excessive and burdensome.
- 1943 Made two to three hundred water colors. Exhibited at Beverly Glen (*The Green House*), American Contemporary Gallery, Hollywood, with success. Met Jean Varda, the Greek painter, and Geraldine Fitzgerald, the movie actress; also Renée Nell, psychoanalyst. Began correspondence with Wallace Fowlie; began voluminous correspondence with Eva Sikelianou regarding her husband's (*Anghelos*) work.
- 1944 Stayed two months with Jean Varda at Monterey; house guest of Lynda Sargent at Big Sur; offered home on Partington Ridge by Lt. Keith B. Evans, ex-mayor of Carmel. Exhibited water colors at Santa Barbara Museum of Art and in London. Seventeen or more titles edited for publication in England and America. Overwhelmed with gifts by friends and strangers. Year of fulfillment and realization. First "successful" year, from material standpoint, in whole life. Called to Brooklyn in October by the illness of his mother. Toured colleges in the East and exhibited at Yale. Returned to California in February 1945. Married Janina M. Lepski in Denver, Colorado, December 18, 1944.

## BIBLIOGRAPHY

BOOKS AND BROCHURES BY HENRY MILLER

### *Tropic of Cancer*

Obelisk Press (Paris), September 1934, 322 pages,  $5\frac{1}{2}$ " x  $7\frac{1}{2}$ ". Introduction by Anaïs Nin. First edition financed by two friends of the author.

Second edition, Obelisk Press, 1935.

Third edition, Obelisk Press, 1938.

Fourth edition, Obelisk Press, 1939.

Fifth edition, Obelisk Press, 1939.

Pirated edition, reproduced by photo-lithography in Shanghai from Obelisk edition, undated.

Pirated edition, Book Lovers Club (Vienna) undated. 318 pages,  $4\frac{3}{8}$ " x  $6\frac{1}{2}$ ". Contains the Nin introduction.

Czech edition, Obratnik Raka, Prague, 1938. Cover drawing by Matisse.

Medusa edition, privately printed, Mexico, 1940. 323 pages,  $5\frac{1}{4}$ " x  $7\frac{5}{8}$ ". Without the Nin introduction. Bound both in cloth and paper covers.

### *Aller Retour New York*

Siana Series #1, Obelisk Press (Paris), October, 1935. 150 copies, 149 pages,  $5\frac{1}{4}$ " x  $8\frac{1}{8}$ ". Edition printed at the author's expense. Subtitle: "Being the account of a voyage to New York and back exactly as recorded in a letter to Alfred Perlès, the distinguished Viennese French writer, who up till now has held the record for letter writing."

American edition, privately printed, 1945.

### *Black Spring*

Obelisk Press (Paris), June 1936. 267 pages,  $5\frac{5}{8}$ " x  $7\frac{1}{2}$ ". Dedicated to Anaïs Nin, text dated Louveciennes—Clichy—Villa Seurat, 1934-35. Contains: The 14th Ward (p 11), Third or Fourth Day of Spring (p 29), A Saturday Afternoon (p 45), The Angel Is My Water-Mark (p 67), The Tailor Shop (p 91), Jabberwhorl Cronstadt (p 147), Into the Night Life (p 169), Walking Up and Down in China (p 205), Burlesk (p 237), Megalopolitan Maniac (p 261).

Second edition, Obelisk Press, 1936.



Pirated edition, reproduced by photo-lithography in Shanghai from Obelisk edition, undated. Orange paper wrapper.

### *Scenario*

Obelisk Press (Paris), 1937. 200 copies, 31 pages, 6" x 10". Inspired by Anaïs Nin's *House of Incest*, illustrated with a loose laid drawing (10" x 12") by Abraham Rattner. Reprinted in *Max and the White Phagocytes* (pp 31-64) and *Cosmological Eye* (pp 75-106).

### *Un Etre Etoilique*

Reprinted at author's expense from *The Criterion* (London), October, 1937 (v. 17, n. 66), pp 33-52. Brochure form, grey paper cover, 5½" x 8½". Appears in *The Phoenix* (Woodstock, N. Y.), Summer, 1938 (pp. 67-94); *Max and the White Phagocytes* (pp 301-324); *Cosmological Eye* (pp 269-291).

### *Money and How It Gets That Way*

Booster Broadside #1 (Villa Seurat, Paris), January 1938. 64 pages, 5½" x 7¼". Dedicated to Ezra Pound, foreword dated Paris, November 1, 1936, printed at author's expense. Certain copies contain a copy-right statement in the author's handwriting.

American edition, Bern Porter (Berkeley, California), 1945. Illustrated by Jack Wright.

### *What Are You Going to Do about Alf?*

Printed at the author's expense in Belgium, Paris, 1935. 20 pages, 3½" x 5½".

Second edition, Paris, June, 1938.

American edition, Bern Porter (Berkeley, California), May, 1944. 738 copies, 24 pages, 3½" x 5¼". Contains both the Paris and Beverly Glen forewords with a frontispiece drawing "Alf in Abiza" by H. M. His first self-illustrated book. 14 words censored by hand.

### *Max and the White Phagocytes*

Volume 2 of the Villa Seurat Series, Obelisk Press (Paris), September 1938. 324 pages, 5⅞" x 8½". Dedicated to Betty Ryan. Contains: *The Cosmological Eye* (p 11), *Glittering Pie* (p 21), *Scenario* (p 31), *The Universe of Death* (p 65), *Max* (p 95), *Reflections on "Extasy"* (p 135), *Hamlet* (p 149), *The Golden Age* (p 187), *Vie Dieppe-Newhaven* (p 205), *The Eye of Paris* (p 239), *An Open Letter to Surrealists Everywhere* (p 253), *Un Etre Etoilique* (301).

### *Tropic of Capricorn*

Obelisk Press (Paris), February, 1939. 367 pages,  $5\frac{3}{8}"$  x  $7\frac{1}{2}"$ . Text dated September, 1938, Villa Seurat, Paris. Title page carries an inserted, yellow slip, listing 21 errata.

Pirated edition, reproduced by photo-lithography in Shanghai from Obelisk edition, undated. Grey paper wrapper.

### *The Cosmological Eye*

New Directions (Norfolk, Conn.) 1939, 2000 copies, 363 pages,  $5\frac{1}{2}"$  x  $8\frac{1}{2}"$ . Contains: Publisher's Foreword, Peace! It's Wonderful! (p 1), Max (p 8), The Golden Age (p 47), Reflections on "Extasy" (p 63), Scenario (p 75), The Universe of Death (p 107), Jabberwhorl Cronstadt (p 136), An Open Letter to Surrealists Everywhere (p 151), Via Dieppe-Newhaven (p 197), Hamlet: A Letter (p 229), Into the Night Life (p 240), Un Etre Etoilique (p 269), The Tailor Shop (p 292), Glittering Pie (p 337), The Brooklyn Bridge (p 346), Autobiographical Note (p 357).

Second edition, New Directions, August, 1944. Reproduced by photo-offset (from first edition).

### *Hamlet (vol. 1)*

Carrefour (New York-Paris), June, 1939. 500 copies, 234 pages,  $5\frac{3}{4}"$  x 8". Printed at the Saint Catherine Press (Belgium). Text comprises a correspondence between H. M. and Michael Fraenkel.

Second edition, printed in Mexico for Carrefour, July, 1943, 500 copies, 392 pages,  $5\frac{1}{8}"$  x  $7\frac{3}{8}"$ . Pages 47-218, deleted by Fraenkel in the first printing, appear in this edition.

### *The World of Sex*

Privately printed in America, April, 1940, 250 (?) copies, 88 pages, 6" x 9". Title page reads: "Printed by J. H. N. for friends of Henry Miller." Sheets from the first printing exist in three different bindings.

### *Hamlet (vol. 2)*

Carrefour (New York-Paris), May, 1941, 500 copies, 464 pages,  $5\frac{1}{4}"$  x  $7\frac{3}{8}"$ . Printed in Mexico.

### *The Wisdom of the Heart*

New Directions (Norfolk, Conn.), 1941. 1500 copies, 256 pages,  $5\frac{3}{8}"$  x  $8\frac{1}{2}"$ . Dedicated to Richard G. Osborn. Contains: Creative Death (p 1), Benno, The Wild Man from Borneo (p 13), Reflections on Writing (p 19), The Wisdom of the Heart (p 31), Raimu (p 47),

The Cosmological Eye (p 63), The Philosopher Who Philosophizes (p 71), The Absolute Collective (p 78), The Enormous Womb (p 94), The Alcoholic Veteran with the Washboard Cranium (p 103), Mademoiselle Claude (p 140), Tribute to Blaise Cendrars (p 151), Into the Future (p 159), The Eye of Paris (p 173), Uterine Hunger (p 187), Finale (p 192), Seraphita (p 198), Balzac and His Double (p 214).

*The Colossus of Maroussi*

Colt Press (San Francisco, California), 1941. 244 pages, 6" x 9½".

Issued in a regular and limited, signed edition of 100 copies.

British edition, Secker and Warburg (London), October, 1942. 234 pages, 4⅞" x 7¼".

Second British edition, Secker and Warburg, July, 1944.

*The Angel Is My Water-Mark*

Holve-Barrows (Fullerton, California), January, 1944. 15 copies, 26 pages, 9½" x 11½"; 22 pages, 7" x 9½". Produced photographically and advertised by H. M.'s handwritten prospectus reproduced first by photography and later by printing methods. Contains: An original water color, photographic copy of "The Open Letter to All and Sundry," facsimile of chapter from "Black Spring" from which the title is derived, reproductions of recent water colors, views of the artist at work in the Beverly Glen studio and facsimile pages of holographic text.

*Sunday After the War*

New Directions (New York), August, 1944. 2000 copies, 300 pages, 5½" x 8⅜". Jacket illustrated with a photo of H. M.'s head sculptured by Radmila Djoukic (1936). Dedicated to Melpo Niarchos. Contains: Good News! God is Love! (p 9), Original Preface to "Hollywood's Hallucination" (p 39), The Gigantic Sunrise (p 57), Reunion in Brooklyn (p 63), Today, Yesterday and To-morrow (p 107), A Fragment from "The Rosy Crucifixion" (p 116), Of Art and the Future (p 146), Another Fragment from "The Rosy Crucifixion" (p 161), A Death Letter to Emil (p 189), A Third Fragment from "The Rosy Crucifixion" (p 212), Shadowy Monomania (D. H. Lawrence) (p 232), More About Anaïs Nin (p 276), The Most Lovely Inanimate Object in Existence (p 298).

*The Plight of the Creative Artist in the United States of America*

Bern Porter (Berkeley, California), October 1944. 950 copies, 34 pages, 6" x 8¼", with four illustrations, including a self-portrait by the author. Contains: Author's Foreword (p 5), An Open Letter to All and Sundry



(p 6), Another Open Letter (p 13), Open Letter to Small Magazines (p 23), Letter of Thanksgiving (p 27), Publisher's Addendum (p 38). Autographed and numbered by the publisher in pencil.

### *Murder the Murderer*

Published in the author's name by Bern Porter (Berkeley, California), October 1944. 1000 copies, 70 pages,  $4\frac{1}{4}" \times 7\frac{3}{4}"$ . An excursus on war from "The Air-Conditioned Nightmare" and prefaced with an excerpt from H. M.'s first appearance in a magazine (Black and White, Crisis, 1924).

### *Semblance of a Devoted Past*

Bern Porter (Berkeley, California), Spring 1945. 700 copies for U. S.; 950 for Great Britain, 64 pages,  $9" \times 11\frac{1}{2}"$ , with cover drawing and nine collotype reproductions of watercolors by the author. Selected fragments of letters to Emil Schnellock, life-long friend of H. M. and titled after the publisher's famous photograph reproduced here as a colophon.

### *Henry Miller Miscellanea*

Bern Porter (Berkeley, California), Spring 1945. 500 copies, 54 pages,  $5\frac{1}{2}" \times 8\frac{1}{8}"$ , with both covers, an ink drawing and an original holograph by the author. Edition numbered and autographed by the publisher. Contains: Black and White, To the Reader of this Excerpt, The Cirque Medrano, The Bowery Phoenix, Work Schedule, The Paintin' Lesson, Epilogue to Black Spring, Fall and Winter Fashions, and a reproduction of the ink drawing of H. M. by Brassai (Paris, 1931).

### CONTRIBUTIONS BY HENRY MILLER TO NEWSPAPERS AND PERIODICALS

- 1924 Black and White. Crisis (New York), May 1924 (v. 28, n. 163), pp 16-19. One of H. M.'s first appearances in a periodical. Was submitted to the editors as the result of a bet with an acquaintance and treats of a Western Union messenger. Signed with H. M.'s early pseudonym "Valentin Nieting," his grandfather's name. Reprinted in Henry Miller Miscellanea (Bern Porter), 1945.
- 1930 Jazzazza. U. S. A. (Philadelphia), Summer 1930, p 84. One of the first prose-poem essays to appear in a magazine.
- 1931 The Cirque Medrano. New York Herald (Paris), 1931. Illustrated with a reproduction of Seurat's famous painting of the Medrano. Original ms in 5 pages. Reprinted in Henry Miller Miscellanea (Bern Porter), 1945.

The Six Day Bike Race. New York Herald (Paris), 1931. This and the foregoing piece were H. M.'s first appearances in print abroad.

Paris in Ut Mineur. Chicago Tribune (Paris), March 4, 1931. H. M. wrote several pieces for this paper under the name of Alfred Perlès and while serving as proof-reader (1932).

Bunuel or Thus Cometh to an End Everywhere the Golden Age. The New Review (Paris), May-June-July 1931 (n. 2), pp 157-159. H. M.'s first acceptance by a magazine published in Paris.

Mademoiselle Claude. The New Review (Paris), August-September-October 1931, pp 39-45. Reprinted in Americans Abroad (Peter Neagoe, Hague) along with a photograph of H. M. by Brassai and in Wisdom of the Heart, pp 140-150.

- 1936 The Rise of Schizophrenia. New English Weekly (London), November 5, 1936 (v. 10, n. 4), pp 69-70. A note on the original ms declares this piece was inspired by an article in the Des Moines Sunday Register for October 27, 1935 and by the inferior American movies showing in Paris after the riot caused by L'Age d'Or.

Bastard Death. New English Weekly (London), December 10, 1936 (v. 10, n. 9), pp 171-172.  $4\frac{1}{2}$  columns. A letter to Fraenkel, dated June 19, 1936, apropos of Fraenkel's Bastard Death.

- 1937 Aller Retour New York. Europe (Paris), April 15, 1937 (v. 43, n. 172), pp 486-502. A fragment from the book by the same name and translated into French by Thérèse Aubray.

A Boost for Hans Reichel. The Booster (Paris), September 1937 (v. 2, n. 7), p 12, 13. 350 words.

Benno, the Wild Man from Borneo. The Booster (Paris), September 1937 (v. 2, n. 7), pp 26-29. Reprinted in Wisdom of the Heart, pp 13-18.

Un Etre Etoilique. The Criterion (London), October 1937 (v. 17, n. 66), pp 33-52. Over-run copies were made for H. M. Appears in The Phoenix, Summer 1938, pp 67-94; Max and the White Phagocytes, pp 301-324; Cosmological Eye, pp 269-291. A tribute to Anaïs Nin and her work.

A Boost for the Black Book. The Booster (Paris), October 1937 (v. 2, n. 8), p 18. A tribute of 325 words for Lawrence Durrell's book. This issue of The Booster contains an insert which was originally retrieved from a waste basket by H. M. while working in Washington (1917).

I am a Wild Park. The Booster (Paris), October 1937 (v. 2, n. 8), pp 38-41. Appears without title on pp 125-130 of The Tropic of Capricorn.

Fall and Winter Fashions (For Men Only). *The Booster* (Paris), October 1937 (v. 2, n. 8), pp 43-46. Signed H. M., Earl of Selva and written in the vein of *Money and How It Gets That Way*. Reprinted in *Henry Miller Miscellanea* (Bern Porter), 1945.

Announcement for Anaïs Nin's *Diary* (v. 1). *The Booster* (Paris), October 1937 (v. 2, n. 8), inside front cover. Reprinted for mail distribution.

*The Tree of Life and Death*. *T'ien Hsia Monthly* (Shanghai), November 1937 (v. 5), pp 377-381.

*The Eye of Paris*. *Globe* (Minneapolis, Minn.), November 1937. The abridged tribute to Brassai. "Chair Prime" the photograph that is particularly eulogized is reproduced between pages 22 and 23 of the September *Booster* (Paris). Full text appears in *Max and the White Phagocytes*, pp 239-252; *Wisdom of the Heart*, pp 173-186.

*Epilogue to Black Spring*. *The Booster* (Paris), November 1937 (v. 3, n. 9), pp 28-31. One version is reprinted in *Henry Miller Miscellanea* (Bern Porter), 1945.

*How to Lead the Podiatric Life*. *The Booster* (Paris), November 1937 (v. 3, n. 9), p 39, 40.

1938 *The Enormous Womb*. *The Booster* (Paris), December 1937-January 1938 (v. 4, n. 10-11), pp 20-24. Reprinted in *Wisdom of the Heart*, pp 94-102.

*Printemps Noir*. *Volontés* (Paris), January 20, 1938 (n. 1), pp 45-49. In French.

*L'Univers de la Mort*. *Cahiers du Sud* (Marseilles), January 1938 (v. 17, n. 201), pp 32-57. In French. A fragment from the unfinished *World of Lawrence*; translated by Henri Fluchère. Also appears in English in *The Phoenix* (Woodstock, N. Y.), March-April-May 1938 (v. 1, n. 1), pp 33-64. Reprinted in *Max and the White Phagocytes*, pp 65-94, *Cosmological Eye*, pp 107-134.

*Paix! Quelle Merveille!* *Volontés* (Paris), February 1, 1938 (n. 2), pp 30-36. In French. Reprinted in English in *Seven* (Taunton, England), Winter 1938 (n. 3), pp 18-22 and in *Cosmological Eye*, pp 1-7.

*Lettre aux Surrealistes en Tous Lieux*. *Volontés* (Paris), February 20, 1938 (n. 3), pp 7-18. In French. Appears in English in *Max and the White Phagocytes*, pp 253-300; *Cosmological Eye*, pp 151-196.

*Lettre à un Peintre*. *Volontés* (Paris), March 20, 1938 (n. 4), pp 25-34. In French.



- Tante Mélia. *Mésures* (Paris), April 15, 1938, pp 15-25. A fragment from *Black Spring* translated by Thérèse Aubray.
- Creative Death. *Purpose* (London), April-June 1938 (v. 10, n. 2), pp 67-76. 13 pages in ms. Reprinted in *Wisdom of the Heart*, pp 1-12.
- The Cosmological Eye. *Transition* (Neuilly, France), April-May, 1938 (n. 27), pp 322-331. In English. Appears in French in *Volontés* (Paris), May 1, 1939 (n. 5), pp 18-25. Reprinted in *Max and the White Phagocytes*, pp 11, 20; *Wisdom of the Heart*, pp 63-70, both in English.
- A Letter of Silence. *New Republic* (New York), May 18, 1938.  $\frac{3}{4}$ th column. H. M.'s reply to Edmund Wilson's review of *Tropic of Cancer* in *March New Republic* (1938).
- Le Pont de Brooklyn. *Volontés* (Paris), June 1, 1938 (n. 6), pp 8-17. In French. Reprinted in *Cosmological Eye* in English, pp 346-356.
- Chez Benno. *London Bulletin* (London), June 1938, pp 11, 12, 18. A note on the painter B. G. Benno for his exhibit at Guggenheim Jeune, London 1938.
- Un Etre Etoilique. *The Phoenix* (Woodstock, N. Y.), Summer 1938 (v. 1, n. 2), pp. 67-94. Reprinted in *Max and the White Phagocytes*, pp 301-324; *Cosmological Eye*, pp 269-291.
- Le Collectif Absolu. *Volontés* (Paris), July 1, 1938 (n. 7), pp 34-37. In French. Appears in English in *Wisdom of the Heart*, pp 78-93, *The Criterion* (London), January 1939, pp 255-268.
- Puissance de la Mort. *Volontés* (Paris), August 1, 1938 (n. 8), pp 7-17. In French.
- Max. *The Phoenix* (Woodstock, N. Y.), Autumn 1938 (v. 1, n. 3), pp 19-64. Appears in *Max and the White Phagocytes*, pp 95-134; *Cosmological Eye*, pp 8-46.
- Je suis un Parc sauvage. *Volontés* (Paris), September 1, 1938 (n. 9), pp 42-46. In French. Appears in the *October Booster* (Paris), 1937, pp 38-41; *Tropic of Capricorn*, pp 125-130, both in English.
- Tropique du Cancer. *Volontés* (Paris), November 1, 1938 (n. 11), pp 6-19. In French.
- Tribute to Blaise Cendrars. *T'ien Hsia Monthly* (Shanghai), November 1938 (v. 7), pp 350-356. Appears in *Wisdom of the Heart*, pp 151-158.
- Fragment from *Capricorn* (pp 102-114). *Delta* (Paris), Christmas 1938, pp 49-60.

- 1939 The Absolute Collective. *The Criterion* (London), January 1939, (v. 18, n. 71), pp 255-268. Reprinted in *Wisdom of the Heart*, pp 78-93. A critique of Erich Gutkind's book of that name.
- Stochasmoi gia to Graphito. Ta Nea Grammata* (Athens) 1939, pp 256-263. "Reflections on Writing" translated into Greek by George Katsimbalis, with a note on H. M. Appears in English in *Creative Writing* (Chicago), November-December 1939; *Horizon* (London), July 1940; reprinted in *Wisdom of the Heart*, pp 19-30.
- A Propos de D. H. Lawrence. *Volontés* (Paris), January 1939 (n. 13), pp 32-36. In French. A fragment from the unfinished ms on Lawrence.
- Paix et Putréfaction (Part 1). *Volontés* (Paris), February 1939 (n. 14), pp 7-13. In French. (Part 2), *Volontés* (Paris), March 1939 (n. 15), pp 12-16. In French.
- The Wisdom of the Heart. *The Modern Mystic* (London), April 1939. 17 pages in ms. Appears in book of the same name, pp 31-46; *The Fortune Anthology* (Fortune Press, London), 1940, pp 56-68.
- Séraphita* (Part 1). *Volontés* (Paris), April 1939 (n. 16), pp 23-28. In French. (Part 2), *Volontés* (Paris), May 1939 (n. 17), pp 8-15.
- Séraphita*. *The Modern Mystic* (London), May 1939, pp 155-158, 168. In English. Reprinted in *Wisdom of the Heart*, pp 198-213.
- Via Dieppe-Newhaven. *The Phoenix* (Woodstock, N. Y.), Spring 1939 (v. 2, n. 1), pp 52-90; *Mésures* (Paris), July 15, 1939 (v. 5, n. 3), pp 267-297, translated into French by Raymond Queneau. Appears in *Max and the White Phagocytes*, pp 205-258; *Cosmological Eye*, pp 197-228.
- Answer to Seven Questions submitted by Partisan Review on "The Situation in American Writing." *Partisan Review* (New York), Summer 1939, pp 50-51. Reprinted in "Henry Miller" by Nicholas Moore (Opus Press, Wigginton, England), 1943, pp 29-32.
- Raimu. *T'ien Hsia Monthly* (Shanghai), August 1939 (v. 4), pp 22-34. Appears in *Wisdom of the Heart*, pp 47-62.
- Reflections on Writing. *Creative Writing* (Chicago), November-December, 1939. Quoted in part by many writers including Reginald Moore in "The Creative Life," *World Review*, Christmas, 1943.
- 1940 Essay on Michael Fraenkel. *We Moderns* (Catalogue #42, Gotham Book Mart, New York), 1940, p 32.
- Into the Future. *Creative Writing* (Chicago), May-June 1940 (v. 2, n. 3), pp 5-10, 32. Reprinted in *Wisdom of the Heart*, pp 159-172; *Modern Reading* (London), #9, 1944, pp 87-98.

- Reflections on Writing. Horizon (London), July 1940 (v. 1, n. 7), pp 472-481. Reprinted in *Wisdom of the Heart*, pp 19-30.
- 1941 The Colossus of Maroussi. Town and Country (New York), January 1941 (v. 96), pp 30-31, 82. A fragment about Katsimbalis from the book of the same name. Illustrated with a photograph of H. M. at Hydra and Katsimbalis at Epidauros.
- Peroration to a Book on Greece. New Republic (New York), April 21, 1941 (v. 104, n. 16), pp 576-578. A fragment from the Colossus of Maroussi.
- A Letter to Albion Moonlight. Now (New York), August 1941 (v. 1, n. 1), pp 33-34. Letter dated July 20, 1940, Bowling Green, Virginia and addressed to the protagonist of Kenneth Patchen's *Journal of Albion Moonlight*. The prospectus issued in the Spring of 1941 for the book prints a paragraph from this letter.
- Three Excerpts from the Tropic of Capricorn. Experimental Review (Woodstock, N. Y.), September 1941 (n. 3), 34 pages unnumbered.
- On Declaring War. New Republic (New York), September 8, 1941 (v. 105, n. 10), p 309. A characteristic statement by H. M. in three lines.
- Anderson the Story Teller. Story (New York), September-October 1941 (v. 19), pp 70-74. An obituary note on Sherwood Anderson.
- An Autobiographical Note. Athene (Chicago), November 1941 (v. 2), pp. 18, 22.
- Letter to Colt Readers. The Colt (House organ of the Colt Press, San Francisco) December 1941 (n. 2), pp 8-9. A letter of 600 words addressed to the "Folks" of California about their state and people H. M. met there.
- 1942 Reply to Partisan Review on "The Brooks-MacLeish Thesis." Partisan Review (New York), January-February 1942, p 41. A 110 word note.
- A Night with Jupiter. View (New York), February-March 1942 (v. 1, n. 11-12), p 4. Fragment from *The Air-Conditioned Nightmare*.
- The Shadows. Town and Country (New York), March 1942 (v. 97), pp 42-43, 76-79. Account of a visit to the home of Weeks Hall, New Iberia, La. Illustrated with a photograph of H. M. with Abraham Rattner and Weeks Hall.
- Another Bright Messenger. View (New York), April 1942 (v. 2, n. 1), p. 17. An essay of 2 columns on Max Ernst.
- Letter to "View Listens." View (New York), May 1942 (v. 1, n. 4). A 1 column letter to the editor.



Good News! God is Love! Horizon (London), November 1942 (v. 6, n. 35), pp 299-322. Fragment from The Air-Conditioned Nightmare. Appears in Sunday After the War, pp 9-39.

The Ghetto. Dyn (Coyoacan, Mexico), Fall 1942 (v. 1, n. 3), pp 41-42. A fragment from The Rosy Crucifixion. Appears in Poetry-London, 1943 (n. 9).

Preface to Parker Tyler's America's Hallucination. Dyn (Coyoacan, Mexico), Fall 1942 (v. 1, n. 3) pp 32-38. Slightly abridged. Only a portion of the first paragraph was subsequently used on the jacket of the book as published in May 1944 by Creative Age (New York) under the title "The Hollywood Hallucination." The statement was widely quoted in reviews and advertising of the Book. Reprinted in full in Sunday After the War, pp 39-57.

1943 Soirée in Hollywood. Horizon (London), February 1943 (v. 7, n. 38), pp 133-141. A fragment from The Air-Conditioned Nightmare.

To-day, Yesterday and Tomorrow. National Herald (Greco-American Newspaper-New York), February 28, 1943 (v. 28, n. 10, 169), Special Weekly Section, pp 1, 3. Reproduces on p 1 a full-length portrait of H. M. Reprinted in Sunday After the War, pp 107-115.

The Most Lovely Inanimate Object in Existence. Harvard Advocate (Cambridge, Mass.), March 1943 (v. 129, n. 3), pp 3-4. A fragment from The Air-Conditioned Nightmare. Text also entitled "The Mountain that was God." Reprinted in Sunday After the War, pp 298-300.

The Honest Man. Nation (New York), March 20, 1943, pp 423-424. A two column review of Andre Gidé and the Crisis of Modern Thought by Klaus Mann (Creative Age, New York).

Dream of Mobile. View (New York), April 1943 (v. 3, n. 1), pp 7-8, 35-38. Illustrated with the head portion of the full body view of H. M. shown in the National Herald for February 28, 1943. A fragment from The Air-Conditioned Nightmare. Reprinted in Now (London), 1944 (v. 2), pp 5-13.

Hanover Browsing. Dartmouth Alumni Magazine (Hanover, N. H.), April 1943 (v. 35), p 13. Book recommendations written by H. M. with a brief introduction by Herbert F. West.

Prince of Denmark. New Republic (New York), May 10, 1943, pp 642-643. Review of Walter Lowrie's Short Life of Kierkegaard. H. M.'s first "paid" review.

Hello June 26th! Yoohoo! Town and Country (New York), June 1943 (v. 98), pp 62, 70, 72. A burlesk of a Hollywood as-

trologer. Only one-third of the original ms was used along with an illustration drawing by Steinberg. Fragment from *The Air-Conditioned Nightmare*.

*Mother and Son*. *Nation* (New York), June 5, 1943 (v. 156), p 811. Review of Thomas Wolfe's *Letters to His Mother*.

*The Gigantic Sunrise*. *Athene* (Chicago), June 1943 (v. 4, n. 5), pp 50-51. A tribute to Anghelos Sikelianou. Reprinted in *Sunday After the War*, pp 57-63.

Henry Miller discusses Niebuhr's *Challenging Study of History*. *Chicago Tribune* (Chicago), July 14, 1943, p 19. Review of Reinhold Niebuhr's *Nature and Destiny of Man*.

Fragments from *Open Letter to All and Sundry*. *The Leaves Fall* (Bluffton, Ohio), August 1943 (v. 1, n. 11), pp 41, 44. Illustrated with drawing of a nude by Bern Porter: later used on H. M.'s stationery from Big Sur, California, 1944. Reprinted in full in *The Plight of the Creative Artist in the U. S. A.*, pp 6-10.

*The Legends of Ignorance*. *New Republic* (New York), August 30, 1943, pp 291-292. A review of Joshua Trachtenberg's *The Devil and the Jews*.

*Finale*. *Kingdom Come* (London), Autumn 1943 (v. 3, n. 12), pp 18-21. Appears in *Wisdom of the Heart*, pp 192-197. Fragment from an unpublished novel "Crazy Cock."

Selection from *The Colossus of Maroussi*. *Crescendo* (New Orleans), Winter-Spring 1943-1944 (v. 2, n. 3-4), pp 10-13.

Another *Open Letter*. *New Republic* (New York), December 6, 1943. Reprinted in *The Plight of the Creative Artist in the U. S. A.*, pp 13, 22.

*The Ghetto*. *Poetry-London* (London), 1943 (v. 2, n. 9), pp 45-47. A fragment from *The Rosy Crucifixion* regarding New York City.

1944 *Open Letter to Small Magazines*. *Circle* (Berkeley, California), January 1944 (v. 1, n. 1), 3 pages, unnumbered. Decorated with an abstraction of H. M. by Bern Porter; reprinted in *The Plight of the Creative Artist in the U. S. A.*, pp 23-27.

*Announcing The Angel is my Water Mark*. *Circle* (Berkeley, California), January 1944 (v. 1, n. 1), inside cover. A full-page facsimile of H. M.'s handwriting: a printed reproduction of the photographic prospectus for the book.

*Vive La France*. *Hemispheres* (Brooklyn, New York), Fall-Winter 1943-1944 (v. 1, n. 2-3), pp 35-43. The beginning and ending of the original ms were deleted.

Fragments from the Preface to *The Air-Conditioned Nightmare*. *The Quarterly Review of Literature* (Chapel Hill, N. C.), Winter 1944 (v. 1, n. 2), pp 82-85.

Letter to Emil. *The Leaves Fall* (Bluffton, Ohio), February-March 1944 (v. 2, n. 4), pp 61-62. Fragment of a letter dated Clichy, Saturday 16th, 1943 from Letters to Emil and included in *Semblance of a Devoted Past*. The first publication of excerpts from the correspondence to Emil Schnellock.

Thomas Wolfe. *Dartmouth Alumni Magazine* (Hanover, N. H.), February 1944 (v. 36), p 12. 800 words on Wolfe in Herbert F. West's column *Hanover Browsing*.

Letter to Anaïs Nin regarding one of her Books. *Circle* (Berkeley, California), April 1944 (v. 1, n. 2), 9 pages, unnumbered. Reprinted in *Sunday after the War*, pp 284-297. (The book concerned is *House of Incest*.)

Aid Solicited. *The Leaves Fall* (Bluffton, Ohio), June-July, 1944 (v. 2, n. 9-10), p 71. First printed version (75 words) of the solicitation for funds originally addressed via private letter to twenty individuals (April 6, 1944, Big Sur, California) and later mimeographed for distribution. H. M.'s drawing *Semblance of a Devoted Past* and a holograph note on this bibliography appear on pages 69 and 72 of the issue.

*Of Art and the Future*. *Life and Letters To-day* (London), March 1944 (v. 40, n. 79), pp 136-150. Reprinted in *Sunday after the War*, pp 146-161. Written for Cyril Connolly, editor of *Horizon*.

*Automotive Passacaglia*. *Tomorrow* (Bray, England), April 1944 (v. 4, n. 11), pp 257-260. Fragment of *The Air-Conditioned Nightmare*.

*Day in the Park*. *Interim* (Seattle, Washington), Summer 1944 (v. 1, n. 1), pp 31-39. Fragment from *The Air-Conditioned Nightmare*.

*Dream of Mobile*. *Now* (Freedom Press, London), 1944 (v. 2), pp 5-13. A fragment from *The Air-Conditioned Nightmare*.

*O Lake of Light*. *Harper's Bazaar* (New York), August 1944, p 112. H. M.'s second poem; 23 lines. (H. M.'s first poem of 47 lines and entitled *To The Metropolitan Tower* exists only in manuscript. It was written in 1923.)

Fragment from *Letter of Thanksgiving*. *The Leaves Fall* (Bluffton, Ohio), October 1944 (v. 3, n. 1), pp 81-82. Appears in full in *The Plight of the Creative Artist in the U. S. A.*, pp 27-38.

*Utrillo*. *Tricolor* (New York), November 1944 (v. 2, n. 8), pp 95-101. Originally a letter to Emil Schnellock dated Paris, April



1934 and preprinted from *Semblance of a Devoted Past* (Bern Porter), 1945.

Varda, *The Master Builder*. Circle (Berkeley, California), December, 1944 (n. 4). Illustrated with photos of Varda's studio by George Barrows.

#### BOOKS CONTAINING ORIGINAL MATERIAL BY HENRY MILLER

*Americans Abroad*, An Anthology edited by Peter Neagoe (The Hague), 1932. *Mademoiselle Claude*. This is H. M.'s first known appearance within book covers. *Mademoiselle Claude* was selected from the *New Review* (Paris), August-September-October 1931, pp 39-45 and appears in *Wisdom of the Heart*, pp 140-150.

*Bastard Death*, Michael Fraenkel, Carrefour (New York-Paris), 1936. Preface letter: dated Paris, November 15, 1935.

*New Directions Annual* (Norfolk, Conn.), 1936. *Into the Night Life* 25 unnumbered pages, a fragment from *Black Spring* (pp 169-202). Appears in *Cosmological Eye*, pp 240-268; *Jabberwohl Cronstadt*. 15 pages unnumbered, a fragment from *Black Spring* (pp 147-165). Appears in *Cosmological Eye*, pp 135-150.

*New Directions Annual* (Norfolk, Conn.), 1937. *Walking Up and Down in China*. 21 pages, a fragment from *Black Spring*, pp 205-233.

*New Directions Annual* (Norfolk, Conn.), 1939. Three excerpts from *Tropic of Capricorn*.

*The Fortune Anthology* (Fortune Press, London), 1940, pp 56-68. *Wisdom of the Heart*. Appears in book of the same name, pp 31-46.

*Twice a Year* (New York), Fall-Winter 1940, Spring-Summer 1941 (n. 5-6), pp 247-269. *Balzac and his Double*. Reprinted in *Wisdom of the Heart*, pp 214-256.

*American Signatures* (Black Faun Press, Rochester, N. Y.), 1941, pp 76-80. Essay: *Empire State*.

*Twentieth Century Authors*, A Biographical Dictionary of Modern Literature (H. W. Wilson Co., New York), 1942, pp 960-961. An Autobiography. Illustrated with a portrait of H. M. by Carl Van Vechten. Reprinted from *Cosmological Eye*, pp 357-363.

*Twice a Year* (New York), Spring-Summer, Fall-Winter 1942 (n. 8-9), pp 146-155. *Stieglitz and John Marin*. An essay.

*The Renegade*, Alfred Perlès, George Allen & Unwin Ltd (London), 1943. A preface.

*Modern Reading*, edited by Reginald Moore, Big Ben Books, Wells Gardner, Darton & Co., Ltd. (London), 1944, #9, pp 87-98. *Into the*

- Future. A fragment from the unfinished *World of Lawrence*. Appears in *Wisdom of the Heart*, pp 159-172.
- Modern Reading (London), 1944, #10. Preface to *The Air-Conditioned Nightmare*.
- New Road, Grey Walls Press (England), 1944. A fragment from *The Tropic of Capricorn*. This anthology, edited by Alex Comfort and John Bayliss points the "New Directions in European Arts and Letters."
- Biographical Encyclopedia of the World, Institute for Research in Biography (New York), 1944. Autobiography.
- Why Abstract? Hilaire Hiler, Henry Miller and William Saroyan, New Directions (New York), 1945. An essay.

#### ARTICLES AND REVIEWS ON HENRY MILLER IN BOOKS AND PERIODICALS

- 1931 Bald, Wambly. Column "La Vie de Boheme," *Chicago Tribune* (Paris), October 14, 1931. 1000 words illustrated with a drawing of H. M. by Brassai. One of the first notices of H. M. Reprinted in *The Happy Rock: A book about H. M.* (Bern Porter), 1945.
- 1935 Anonymous. Notes on H. M.'s Works, *The Obelisk Notes and News* (Paris), Winter 1935 (n. 2).
- Belgion, Montgomery. Review of *Tropic of Cancer*, *Criterion* (London), October 1935.
- Cendrars, Blaise. *Un Ecrivain Americain nous est né*, Review of *Tropic of Cancer*, *Orbes* (Paris), Summer 1935, pp 9-10. 460 words in French.
- 1936 Anonymous. Notes on H. M.'s Works, *The Obelisk Notes and News* (Paris), Spring 1936 (n. 3).
- Anonymous. Review of *Black Spring*, *The Booster* (Paris), August, 1936. 250 words in the Books of the Month Column.
- Queneau, Raymond. Review of *Tropic of Cancer* and *Black Spring*, *La Nouvelle Revue Francaise* (Paris), December 1, 1936 (n. 279), pp 1083-1084. 850 words in French.
- 1937 Anonymous. *New English Weekly* (London), October 7, 1937, p 437. In a review of *The Criterion* (London) for October 1937, 70 words are devoted to H. M.'s "Un Etre Etoilique."
- Mention: *New English Weekly* (London), January 14, 1937, p 271; *The Booster* (Paris), September 1937, p 19.
- West, Herbert F. Review of *Aller Retour* New York, *Dartmouth Alumni Magazine* (Hanover, N. H.), January 1937 (v. 29, n. 4), pp 9, 72, 385 words. One of the first notices in America of H. M.'s work.

- Lundkvist, Artur. Böcker fran Väster, Bonniers Litterära Magazin (Stockholm), Oktober 1937 (v. 6), pp 650-652. Review of Tropic of Cancer and Black Spring. In Swedish.
- 1938 Dedicatory Page. New Directions Annual (Norfolk, Conn.), 1938. Page unnumbered.
- Durrell, Lawrence. Hamlet, Prince of China, Delta (Paris), Christmas 1938, pp 38-45. A 3000 word letter to H. M. regarding the Hamlet books.
- Prideaux, Tom. Partisan Review (New York), June 1938. In a review of the New Directions Annual for 1937, 270 word comment on H. M.'s article Walking Up and Down in China from Black Spring (pp 205-233).
- Wilson, Edmund. Twilight of the Expatriates, Review of Tropic of Cancer, New Republic (New York), March 9, 1938, p 140, 1 $\frac{3}{4}$ ths columns. Answered by H. M. in the May 18th issue.
- 1939 Anonymous: Reviews of The Cosmological Eye: Times (Hartford, Conn.), November 25, 1939, 610 words; Journal-Courier (New Haven, Conn.), November 27, 1939, 320 words; World-Telegram (New York), December 1, 1939, 160 words; Blade (Toledo, Ohio), December 2, 1939, 115 words; Missourian (Columbia, Mo.), December 9, 1939, 320 words; Post-Gazette (Pittsburgh, Pa.), December 9, 1939, 115 words; Oregon Journal (Portland, Oregon), December 10, 1939, 140 words; Record (Philadelphia, Pa.), December 17, 1939, 150 words; The Argonaut (San Francisco, Cal.), December 22, 1939, 300 words; Journal (Providence, R. I.), December 24, 1939, 390 words; World-Herald (Omaha, Nebraska), December 24, 1939, 100 words; Time (New York), December 25, 1939, 310 words illustrated with a photograph of H. M.'s head sculptured by Radmila Djoukic, a Yugoslav artist; News (Springfield, Ohio), December 31, 1939, 340 words; Review of Money and How It Gets That Way, New English Weekly (London), February 1939, 200 words.
- Birney, Earle. Review of The Cosmological Eye, Canadian Forum, December 1939 (v. 19), p 293, 550 words.
- Blake, Groverman. Review of The Cosmological Eye and Tropic of Cancer, Times-Star (Cincinnati, Ohio), December 1, 1939, 520 words.
- Bower, Helen C. One Greater Reality, Review of The Cosmological Eye, Free Press (Detroit, Mich.), December 31, 1939, 730 words.
- Cameron, May. Cosmological Eye Uncovers a Genius, Review of The Cosmological Eye, New York Post (New York), December 19, 1939, 950 words.



Chappel, John O. Samples of Henry Miller, Review of The Cosmological Eye, Enquirer (Cincinnati, Ohio), December 23, 1939, 310 words.

Deutsch, Babette. Vagabond Poet-Rebel, Review of The Cosmological Eye, Herald-Tribune (New York), December 3, 1939, 1090 words.

Deutsch, Babette. Review of The Cosmological Eye, Books, Herald-Tribune (New York), December 3, 1939, 1250 words.

Fadiman, Clifton. Review of The Cosmological Eye, New Yorker (New York), November 18, 1939, p 105, 200 words.

Fitts, Dudley. More Miller, Review of The Cosmological Eye, Saturday Review of Literature (New York), December 16, 1939, 380 words.

Fleming, Partee. Review of The Cosmological Eye, Morning Tennessean (Nashville, Tenn.), December 3, 1939, 950 words.

Laughlin, James. A Word from the Publisher, Notes on The Cosmological Eye (New Directions, Norfolk, Conn.), pp vii-ix, 1939. 725 words; also comments on the cover wrapper re: H. M.

Lewis, Jay. Review of The Cosmological Eye, Ledger Dispatch (Norfolk, Va.), November 15, 1939, 625 words.

Lundkvist, Artur. Henry Miller och myten om den skapande döden, Ikarus Flykt (A. Bonnier, Stockholm), 1939, p 281. In Swedish: a critique of Rimbaud, Joyce, Faulkner, H. M., et alia.

Mention: T'ien Hsia Monthly (Shanghai), November 1939, p 435; Publisher's Weekly (Camden, N. J.), November 18, 1939; News (Birmingham, Ala.), November 19, 1939; Herald-Tribune (New York), November 21, 1939; Sun (New York), November 21, 1939; Times (New York), November 26, 1939; News (Washington), December 1, 1939; Tribune (Chicago), December 6, 1939; Post Intelligencer (Seattle, Wash.), December 10, 1939; Times (Chattanooga, Tenn.), December 10, 1939; Transcript (Boston, Mass.), December 13, 1939; Times-Star (Cincinnati, Ohio), December 15, 1939; Telegram (Worcester, Mass.), December 17, 1939; Times (Chicago, Ill.), December 17, 1939; Mirror (Altoona, Pa.), December 22, 1939; Press (Evansville, Ind.), December 22, 1939; Star Journal (Pueblo, Colo.), December 31, 1939.

Millstein, Gilbert. Sees Miller's Art Confusing Melange, Review of The Cosmological Eye, Evening Public Ledger (Philadelphia, Pa.), December 20, 1939, 150 words.

Peters, Richard. Says Book is Over His Head but He Likes It, Review of *The Cosmological Eye*, Press (Cleveland, Ohio), December 4, 1939, 250 words.

Pinckard, H. R. Expatriate Makes Début in America, Review of *The Cosmological Eye*, Herald Advertiser (Huntington, W. Va.), November 26, 1939, 1040 words.

Rosenfeld, Paul. The Traditions and Henry Miller, Review of *Tropic of Capricorn*, Nation (New York), November 4, 1939, pp 502-503, 4 columns.

Thompson, Ralph. Review of *The Cosmological Eye*, Times (New York), November 21, 1939, 1120 words.

Walker, Lillian. From Fair to Maudlin, Review of *The Cosmological Eye*, Banner (Nashville, Tenn.), December 6, 1939, 460 words.

Webster, Harvey Curtis. Image-Breaker, Review of *The Cosmological Eye*, Courier-Journal (Louisville, Ky.), December 17, 1939, 430 words.

1940 Anonymous. Erratic Mystic, Review of *The Cosmological Eye*, Sunday Union & Republican (Springfield, Mass.), January 14, 1940, 200 words.

Clark, Eleanor. Images of Revolt, Partisan Review (New York), March-April 1940, pp 160-162. In a review of *New Directions Annual* (1939) and *Cosmological Eye*, 1300 words are devoted to the latter.

Crews, J. C. Review of *The Cosmological Eye*, Motive (Waco, Texas), August-October 1940 (v. 1, n. 1), 875 words.

Hawkins, Frank. Review of *The Cosmological Eye*, Telegraph (Macon, Ga.), January 8, 1940, 490 words.

Laughlin, James. Preface to *New Directions Annual 1940* (Norfolk, Conn.), 2 pages, unnumbered.

Laughlin, James. Note on Henry Miller, *We Moderns* (Catalogue 42, Gotham Book Mart, New York), 1940, p 50, 500 words.

Levin, Harry. Review of *Hamlet*, New Republic (New York), December 30, 1940, p 905, 1 column.

MacNeill, Ben Dixon. Review of *The Cosmological Eye*, News-Observer (Raleigh, N. C.), January 7, 1940, 290 words.

March, Michael. Review of *The Cosmological Eye* and *Hamlet*, The Brooklyn Citizen (Brooklyn, N. Y.), January 5, 1940, 620 words.

Mention: News (San Francisco, Calif.), January 6, 1940; Publisher's Weekly (Camden, N. J.), March 23, 1940.

Muir, Edwin. *The Present Age* from 1914, Robert M. McBride (New York), 1940, p 149. An important evaluation of H. M.'s work in 300 words. *Tropic of Cancer* and *Black Spring* are listed for reading on page 266.

O'Brien, Howard V. Review of *The Cosmological Eye*, *Journal* (Dayton, Ohio), January 4, 1940, 610 words.

Orwell, George. *Inside the Whale*, Victor Gollancz (London), 1940, part 1, pp 131-146; part 3, pp 174-188. The essay from which this book is named is reprinted in *New Directions Annual* 1940 (Norfolk, Conn.), part 1, pp 205-216; part 3, pp 236-246. Probably the first "serious" critique of H. M.'s work by an important writer.

Paludan, Jacob. Review of *The Cosmological Eye*, *Politiken* (Copenhagen, Denmark), August 3, 1940. Comment in Danish in the column "Korniken."

Rhodes, Arthur. *Egotist's Thrust at the World*, Review of *The Cosmological Eye*, *Eagle* (Brooklyn, N. Y.), January 11, 1940, 1020 words.

Rosenfeld, Paul. *Hamlet is Not Enough*, Review of *Hamlet*, *Cosmological Eye* and *Death is Not Enough* (Fraenkel), *Nation* (New York), September 7, 1940, p 198, 1½ columns.

Smith, Winifred. Review of *Hamlet*, *Books Abroad* (Norman, Oklahoma), Fall 1940, pp 440-441, 1¼ columns.

Thompson, Dunstan. *Little Boy Blue*, Review of *The Cosmological Eye* and *Hamlet*, *New Republic* (New York), January 8, 1940, p 61, 850 words.

West, Herbert F. Review of *Hamlet*, *Dartmouth Alumni Magazine* (Hanover, N. H.), February 1940, pp 21-22, 800 words with emphasis on Fraenkel.

1941 Anonymous. Review of *Hamlet*, *Experimental Review* (Woodstock, N. Y.), 3 pages, unnumbered.

Fadiman, Clifton. Review of *The Wisdom of the Heart*, *New Yorker* (New York), December 27, 1941, p 60, 80 words.

Laughlin, James. Re: H. M., *The Wisdom of the Heart* (New Directions, Norfolk, Conn.), 1941. Comment on the cover-wrapper.

Mention: *New Republic* (New York), July 14, 1941, p 57.

Montgomery, Neil. Correspondence on *Hamlet*, Review of *Hamlet*, *New English Weekly* (London), September 18, 1941, pp 211-212, 2300 words.



Powell, Lawrence Clark. Joint review of *Hamlet* and *The Colossus of Maroussi*, Los Angeles Times (Los Angeles, Calif.), December 14, 1941.

Rahv, Philip. *The Artist as Desperado*, New Republic (New York), April 21, 1941, pp 557-559, 4 columns. Mentions H. M.'s *Black Spring*, *Tropic of Cancer* and *Tropic of Capricorn*.

Rosenfeld, Paul. *We Want Fortinbras*, Review of *Hamlet*, Nation (New York), August 16, 1941, p 146, 1 column.

Sylander, Gordon. *A Yangtse Yankee*, Review of *Hamlet*, Diogenes (Madison, Wisconsin), Autumn 1941, pp 91-94, 950 words.

1942 Barker, George. *Henry Miller Revivalist*, Review of *The Colossus of Maroussi*, Nation (New York), January 3, 1942, pp 17-18.

Deutsch, Babette. Review of *The Colossus of Maroussi* and *The Wisdom of the Heart*, Books (Herald-Tribune, New York), January 11, 1942, p 16, 270 words.

Fitts, Dudley. *Experiments in Life and Death*, Review of *Hamlet*, Accent (Urbana, Illinois), Winter 1942, p 114-115, 900 words. Considered by H. M. as one of the best reviews on *Hamlet*.

Kaplan, H. J. Review of *The Colossus of Maroussi*, Partisan Review (New York), January-February 1942, pp 85-86, 600 words.

Lazarus, H. P. *The Ego at Large*, Partisan Review (New York), May-June 1942, pp 266-267. In a review of three books, 500 words are devoted to *The Wisdom of the Heart*.

Mention: *Horizon* (London), November 1942.

Orwell, George. *The End of Henry Miller*, Tribune (London), December 4, 1942, pp 18-19. 1480 words on H. M., substituting for a review of *The Colossus of Maroussi*.

Politis, M. J. In *Understanding Greece*, Review of *The Colossus of Maroussi*, New York Times Book Review (New York), March 29, 1942, p 24, 3 columns.

Rahv, Philip. *Spellbinder in Greece*, Review of *The Colossus of Maroussi*, New Republic (New York), January 12, 1942, p 59, 850 words.

Rahv, Philip. Review of *The Wisdom of The Heart*, New Republic (New York), January 12, 1942, p 60, 130 words.

Roskolenko, Harry. Review of *The Wisdom of the Heart* and *The Colossus of Maroussi*, Accent (Urbana, Illinois), Autumn 1942, p 63, 450 words.

- West, Herbert F. Review of *The Colossus of Maroussi*, Dartmouth Alumni Magazine (Hanover, N. H.), February 1942, p 16, 140 words.
- 1943 Anonymous: *A Grecian Rhapsody*, Review of *The Colossus of Maroussi*, Great Britain and The East (London), January 23, 1943, p 14, 425 words; *Our Point of View*, Modern Mystic and Monthly Science Review (London), November 1943, p 3a, 2 columns; *Town and Country* (New York), December 1943, p 147. By-line and reproduction of water color "Sevasty-Sevasty."; From the New Republic Mail Bag, New Republic (New York), November 8, 1943, comment on H. M.'s Open Letter to All and Sundry; *Life by Mail Order*, Time (New York), December 13, 1943, 200 word comment on H. M.'s Open letters in The New Republic illustrated with a portrait photo by Carl Van Vechten.
- Ailes, Edgar H. Letter to Cyril Connolly, Detroit, December 29, 1942, regarding H. M.'s *Soirée* in Hollywood, *Horizon* (London), March 1942 (v. 7, n. 39), pp 214-215, 600 words.
- Lerman, Leo. *Before Band Wagons*, *Vogue* (New York), October 1, 1943, pp 80, 140, 1 column. Illustrated with a photograph of H. M. and an excerpt from *The Colossus of Maroussi*.
- Matthews, Kenneth. *Spectator* (London), January 15, 1943, p 60,  $\frac{1}{4}$  column.
- Mention: *Kingdom Come* (Kenton, England), Autumn 1943, p 2; *Balzac Bulletin* #9 (New York), May 1943.
- Moore, Nicholas. *Henry Miller*, Opus Press (Wigginton, England), 1943. A 38 page monograph written to gain H. M. a following in England. Quotes excerpts from *Mademoiselle Claude* and *The Colossus of Maroussi*.
- Moore, Reginald. *The Creative Life*-Keyserling, Henry Miller and John Cowper Powys, *World Review* (London), Christmas 1943, pp 41-43, 1600 words.
- Nicolareizis, D. Review of *The Colossus of Maroussi*, *Horizon* (London), March 1943 (v. 7, n. 39), pp 210-213, 2400 words. Reprinted in *Athene* (Chicago), June 1943 (v. 4, n. 5), pp 62-63.
- Treece, Henry. *Enquire Within Upon Everything*, *Kingdom Come* (Kenton, England), Autumn 1943, pp 13-18, 2600 words.
- Woodford, Jack (pseud.). *Why Write a Novel?* (Murray and Gee), 1943, pp 155-156, 225 words.
- 1944 Alexander, Irene. *Henry Miller Makes Home in Big Sur Country*, *The Carmel Pine Cone-Cymbal* (Carmel, California), April 14, 1944, p 12, 800 words.

Anand, Mulk Raj. *The Novel and Henry Miller*, Tribune (London), January 21, 1944, p 18, 2 $\frac{1}{4}$  columns. Comment inspired by Nicholas Moore's *Henry Miller* (Opus Press), 1943.

Anonymous: *Tomorrow* (Bray, England), April 1944 (v. 4, n. 11), 300 words; *The Log* (Hanover, New Hampshire), November 10, 1944, p 1, 230 words on H. M.'s visit to Dartmouth.

D'Azevedo, Warren. *Henry Miller and the Fifth Freedom*, New Republic (New York), February 14, 1944, pp 212-213, 2 $\frac{3}{4}$  columns. A reply to H. M.'s *Open Letters in the New Republic*.

Foff, Arthur. Review of *Sunday after the War*, San Francisco Chronicle (San Francisco, Calif.), December 3, 1944, p 2 of Book Section, 665 words.

Frank, Erich. *Philosophical Truth and Religious Understanding* (Oxford University Press, New York), December 1944. The Flexner Lectures at Bryn Mawr College 1943 quotes H. M. and mentions him several times in the notes.

Herring, Robert. Editorial Comments, *Life and Letters To-day* (London), March 1944 (v. 40, n. 79), pp 151-155. Notes on H. M.'s article *Of Art and the Future*, the same issue.

Kreiselman, Mariam. *Books, Mademoiselle* (New York), August 1944, p 23, 319. A comparison of Dali's *Hidden Faces* and H. M.'s *Tropic of Cancer* (300 words) saying "The most cultish interest that the college liberati have formed is that around H. M. . . ."

Leite, George. *To Henry Miller, Circle* (Berkeley, California), May 1944 (v. 1, n. 2), unnumbered page. Poem of 36 lines.

Linderman, Verne. *Writer Turned Painter Finds America Barren*, Santa Barbara News Press (Santa Barbara, California), February 6, 1944, 1200 words. Illustrated with a photograph of H. M. beside his water color "Tante Melia."

Loman, Stanley. *Yale Literary Magazine* (New Haven, Conn.), Spring 1944 (v. 10, n. 3), p 14, 200 words.

Lovejoy, Ritch. *Henry Miller is Working Here*, Monterey Peninsula Herald (Monterey, California), June 10, 1944, 1200 words.

Marshall, Margaret. *Notes by the Way*, Review of *Sunday after the War*, Nation (New York), November 4, 1944, p 562, 470 words.

Mention: *Circle* (Berkeley, California), January 1944, editorial note; *Spectator* (London), January 14, 1944, p 40; *Times Literary Supplement* (London), June 24, 1944; *Nation* (New York), July 8, 1944, p 50, 51; *Interim* (Seattle, Washington), Summer 1944, p 2; *Tomorrow* (New York), July 1944, p 27; *Harper's Bazaar* (New York), August 1944, p 41; *Circle* (Berkeley, California), August 1944 (n. 3), p 17, 47, 50, the latter two pages being reproductions



of H. M.'s art work: Abstract from Paris and Self-Portrait; *Times Literary Supplement* (London), September 2, 1944, p 428; *Smile, Ichabod, A War Poem* by Hugo Manning (Privately Printed, London), 1944, p 3; *Modern Reading* (London), #9, 1944, p 7, 128; *Tricolor* (New York), November 1944, p 12.

Perlès, Alfred. *Henry Miller in Villa Seurat, Life and Letters To-day* (London), June 1944 (v. 41, n. 82), pp 148-156, 3000 words. A preprint from *The Happy Rock: A Book about H. M.* (Bern Porter), 1945.

Peyre, Henri. *Writers and Critics, A Study of Misunderstanding* (Cornell University Press, Ithaca, N. Y.), October 1944. Prominent mention of H. M.

Porter, Bern. Letter to Gabene, *The Leaves Fall* (Bluffton, Ohio), September 1944 (v. 2, n. 12), pp 79-80. 480 words prompted by H. M.'s drawing "Alf in Ibiza" for the frontispiece to *What Are You Going To Do About Alf?*

P, G. *Unusual Book is Sunday after the War*, *Review of Sunday after the War*, *Standard-Examiner* (Ogden, Utah), September 14, 1944, 200 words.

R, C. E. *Review of Sunday after the War*, *New Haven Journal-Courier* (New Haven, Conn.), September 23, 1944, 185 words.

Sheets, Kermit. *Pilgrimage to Henry Miller, The Illiterati* (Waldport, Oregon), Summer 1944 (n. 3), 700 words. An account of a visit with H. M. at Beverly Glen, 1943.

Sherman, John K. *Bilious Genius Looks at Our Civilization*, *Review of Sunday after the War*, *Minneapolis Morning Tribune* (Minneapolis, Minnesota), September 22, 1944, 600 words.

Stanford, Derek. *Review of Wisdom of the Heart*, *Oasis* (Croydon, England), Spring 1944, p 24, 300 words.

Spindel, Max. *Pessimistic Intellectual*, *Review of Sunday after the War*, *Philadelphia Inquirer* (Philadelphia, Pa.), September 17, 1944, 315 words.

Williams, William Carlos. *To The Dean, Circle* (Berkeley, California), 1944 (v. 1, n. 2), unnumbered page. A poem of 24 lines in tribute to H. M.

Wilson, Edmund. *Review of Sunday after the War*, *The New Yorker* (New York), October 21, 1944, pp 83-84, 700 words.

## SUPPLEMENTARY NOTES

Beginning about 1920 H. M. copied excerpts that impressed him from among the numerous books he read. These were addressed to friends



under the name of his grandfather "Valentin Neiting" and included such works as: *The Dance of Life* (Havelock Ellis), *Confessions of Two Brothers* (John Cowper Powys), *The Philosophy of Disenchantment* (Edgar Saltus), *Jennie Gerhardt* (Theodore Dreiser), *Romain Rolland* (Stephen Zweig), *The Science of Status* (Horace Seal), *Heredity and Environment* (Edwin C. Conklin), *Poems from Whitman*, *Lindsay*, *Sandburg* and *Untermeyer*. Carbon copies of these extractions are still extant for the period 1920-1924. The practice continued through the years to include: *Dostoyefsky*, *Hamsun*, *Giono*, *Faure*, *Céline*, *Spengler* (voluminously copied), *Van Gogh*, *Gauguin*, *Freud*, *Cendrars* (little known works), *Wasserman* (Maurizius Case and Kerkhoven Books), *Lowrie* (Kierkegaard), *Evans-Wentz* (*Tibetan Book of the Dead*), *Rimbaud* (first read at Louve-ciennes, 1934-35), *Breton*, etc. Copies of these are included in the collection of Emil Schnellock and the personal effects of H. M. (Out of this vast reading and work came the ten titles that most vitally influenced him: *Prophets of New India* (Romain Rolland), *Seraphita* (Balzac), *The Tibetan Book of the Dead* (W. Y. Evans-Wentz), *Nadja* (André Breton), *Nijinsky's Diary*, *Death on the Instalment Plan* (Louis-Ferdinand Céline), *The Voice of Silence* (H. P. Blavatsky), *Dostoyefsky* (André Gide), *The Absolute Collective* (Erich Gutkind), *I Am Jonathan Scrivener* (Claude Houghton), *The Spirit of Zen* (Alan W. Watts).

H. M.'s artistry as a writer matured via voluminous correspondence beginning in his seventeenth year. Besides the originals in the effects of the recipients, occasional carbons exist among H. M.'s possessions and the collection of Emil Schnellock. The earliest, important letters were to his oldest friend Stanley J. Borowski, the Williamsburg section, Brooklyn. This was followed in order by revelatory correspondence with William Dewar, Dewar's half-brother Robert Hamilton Challacombe, the Minnesota pianist and composer Harolde O. Ross, Joseph O'Regan, Emil Schnellock, Camilla Fedrant—a Western Union Secretary and June Edith Smith (Mansfield). From Paris H. M. similarly favored Emil Schnellock, Joseph O'Regan, Abe Elkus, Anaïs Nin, Alfred Perlès, Lawrence Durrell and Richard G. Osborn. Henri Fluchère, Count Keyserling, W. T. Symons, T. S. Eliot, Dylan Thomas, Ezra Pound, Michael Fraenkel, Walter Lowenfels and Dane Rudhyar are also included in this period. After his trip to Greece H. M. corresponded with Geo. Katsimbali, George Seferiades, Abraham Rattner, Claude Houghton, Sevasty Koutsaftis, Wallace Fowlie, Cyril Connolly, Melpo Niarchos and Eva Sikelianou. More recently this list includes John and Flo Dudley, George Leite, Harry Herschkowitz, June Lancaster and Bern Porter.

From 1924 to 1928 H. M. wrote numerous essays and articles on a great variety of subjects. *Free Fantasia* and *Brooklyn's Backyard* are two first efforts along with pieces for *Breezy Stories* and a column

for the Hearst newspapers both written by H. M. under the name of June Mansfield. Though the majority of them were unpublished the originals and carbon copies are to be found in the depositories of H. M.'s effects (The Obelisk Press, Emil Schnellock, George Leite, Marius Batte-dou and former wife June). Unpublished efforts from the later days in Paris are also included in these collections: Berthe-Marignan, Portrait of General Grant, Reunion in Brooklyn, Murder in the Suburbs, etc. Of the earlier pieces there is an article on "Words" prepared at the request of Liberty Magazine and arising from an interview with Dr. Vizetelly, editor of Funk and Wagnall's Dictionary; a long essay on Nietzsche's Anti-Christ, written in The Tailor Shop described in *Cosmological Eye* and called by H. M. one of his best pieces (Autobiography, Twentieth Century Authors, H. W. Wilson, 1942, pp 960-961); and most important Clipped Wings, H. M.'s first book written during a three weeks' vacation from Western Union duties in 1922. This ms, a portrait study of twelve eccentric messenger boys, was sent to Macmillans; a letter dated September 17, 1924 was written but not sent to Boni and Liveright regarding it. The work remains unpublished; portions of the original are included in the collection of Emil Schnellock.

Prose poems of approximately 380 words each and printed in editions of 100 copies on 6" x 9" colored paper comprise some of H. M.'s earliest published work. These were signed "June E. Mansfield, 91 Remsen Street, Brooklyn" and were sold by her from house to house and to restaurant and cabaret customers (circa 1925). First in the series of about fifteen titles was *The Bowery Phoenix* (on yellow stock). Others include: *Make Beer For Man—Apologies to Horace Traubel* (orange paper), *If You're Dying, Choose a Mausoleum* (white paper with black border), *Bike Race* (white stock), *Circe* (brown), *Dance Hall* (green), *Christianity at the Sink* (purple), *Dawn Travellers* (red; signed Henry V. Miller, 91 Remsen Street, Brooklyn), and *The Awakening* (yellow). Copies of these exist. *The Bowery Phoenix* is reprinted in *Henry Miller Miscellanea* (Bern Porter), 1945.

*Friends and Givers of Alms* is the title of a mimeographed letter issued in an edition of 50 copies over the names Henry V. Miller, June Edith Mansfield, 91 Remsen Street, Brooklyn, N. Y. (8½" x 11"; 1925). It is an early version of the well known *Open Letter to All and Sundry*. Copies exist.

Many articles were ghost written by H. M. and signed by other writers—Wambly Bald, Alfred Perlès, etc. These appeared chiefly in Paris newspapers from 1931 to 1935.

In collaboration with Alfred Perlès H. M. wrote a satire on smut entitled "New Instinctivism." This was written in much the same vein as *Money*



And How It Gets That Way for publication as a Booster Broadside. Though announced it got only to the galley stage. A copy exists.

In Paris H. M. wrote by hand in printer's dummies several small volumes as gifts for his friends: Emil Schnellock, Hans Reichel, Anaïs Nin, David Edgar, Lawrence Durrell and George Seferiades. The book prepared for Emil Schnellock is called *The Waters Reglitterized*; the French-English text for Reichel: *Order and Chaos Chez Hans Reichel*. The latter was illustrated by H. M. and presented Reichel on December 25, 1937. Other illustrations were later added to the copy by Reichel.

The long announced ms *Letters to Emil* consists of H. M.'s letters to Emil Schnellock, the present Art Director of the Mary Washington College at Fredericksburg, Virginia. Their friendship dates back to public school days in Brooklyn (P. S. #85). The correspondence really developed during H. M.'s years in Paris when water colors, theatre programs, restaurant menus, French periodicals and books on a wide range of subjects were sent in a generous volume to Emil as supplements to the detailed and diary-like letters from numerous addresses. Practically all the book titles which are later published had their origin in these letters to Emil. Unlike the majority of H. M.'s correspondences these have been carefully preserved and when coupled with the Bern Porter-Huntington Cairns-Herbert F. West-Richard G. Osborn accumulations of Millerana will constitute the nucleus of an extensive collection to H. M.

Seven or eight thick bound notebooks containing original mss for the *Lawrence Book*, *Cancer*, *Rosy Crucifixion* and other projects were left in the safe of the Obelisk Press, 16 Place Vendome, Paris when H. M. left France for Greece. Other groups of mss are found in the collection of Emil Schnellock and depositories of H. M.'s effects held by George Leite, Marius Battedou (Louveciennes) and ex-wife June. His own immediate possessions include four bound notebooks and ms scraps from works in progress including a 369 page ms on *Lawrence*, 383 page ms *This Gentle World* and several minor pieces. Two large printer's dummies containing notes and illustrative material for *The Air-Conditioned Nightmare* have been sold to American collectors; other material on the same subject exist in *The Red Notebook* (Bern Porter) and H. M.'s personal possessions. Ms notes for *Capricorn* are owned by B. B. Ruder, Berthe Schrank and H. M. The ms of *The Rosy Crucifixion* is a continuation of *Cancer* and *Capricorn* and may run to approximately 1500 pages. H. M. solicited funds in the early part of 1944 with which to complete this work and *The Air-Conditioned Nightmare*. *Draco* and the *Ecliptic* will close the autobiographical cycle.

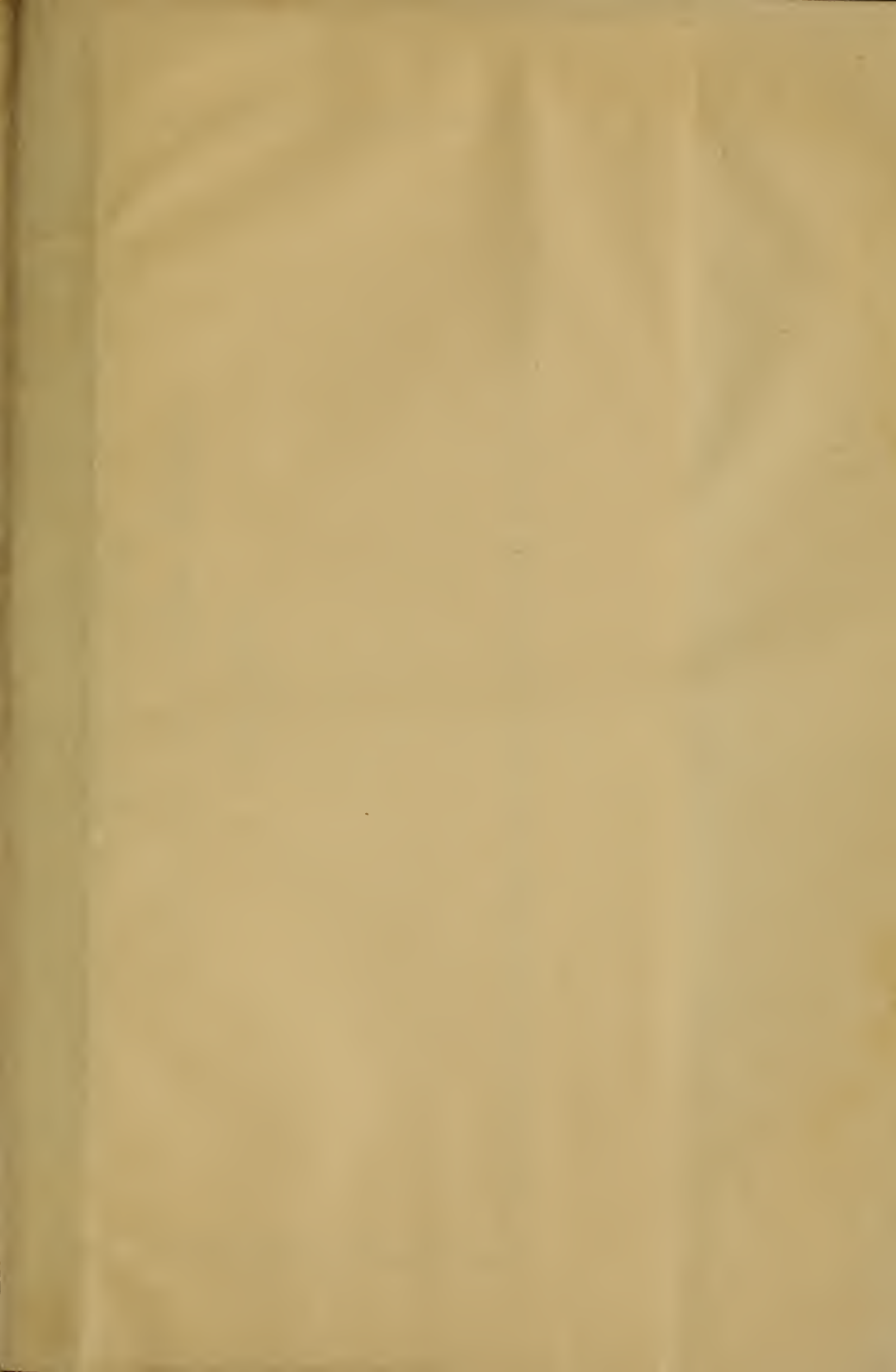
Many poets have found source material in the life and works of H. M.: *Surrealist Image* by Sevasty Koutsaftis (1943), *Jupiter Exalted* by George

Leite (1944), To The Dean by William Carlos Williams (1944), Autumn 1943 by Hugo Manning (1944), Histoire de Parmenia L'Havanaise by Yvan Goll (1944), To You Henry Miller of The Orchestra The Mirror The Revolver and of The Stars of The Stars by Philip Lamantia (1944).

H. M. has been the subject of many art studies including a conte drawing by Emil Schnellock (1927), sculptured head by Radmila Djoukie (1936), photographs by Brassai (1932), Carl Van Vechten (1940), Man Ray (1941) and Holve-Barrows (1943); oil studies by John Nichols and Francis Wood (1931), Abraham Rattner (1940) and Beauford Delaney (1944); ink drawings by Abraham Rattner (1940), Bern Porter (1944) and Ossip Zadkine (1944). His own art works include many self-portraits in water color, charcoal, pastel and ink. (See Plight of the Creative Artist in the U. S. A. and Semblance of a Devoted Past, Bern Porter, 1944.)

H. M. was co-editor of three magazines published in Paris (1937-1939): Booster, Delta and Volontés (French). He served as European Editor of The Phoenix (Woodstock, N. Y.), and editor of The Villa Seurat Series of publications including works by Nin, Perlès, Durrell et al. Copies of a prospectus announcing the aims and purposes of the Seurat books (5 $\frac{1}{4}$ " x 8 $\frac{1}{2}$ " white stock) and prepared in 1938 by H. M. exist.







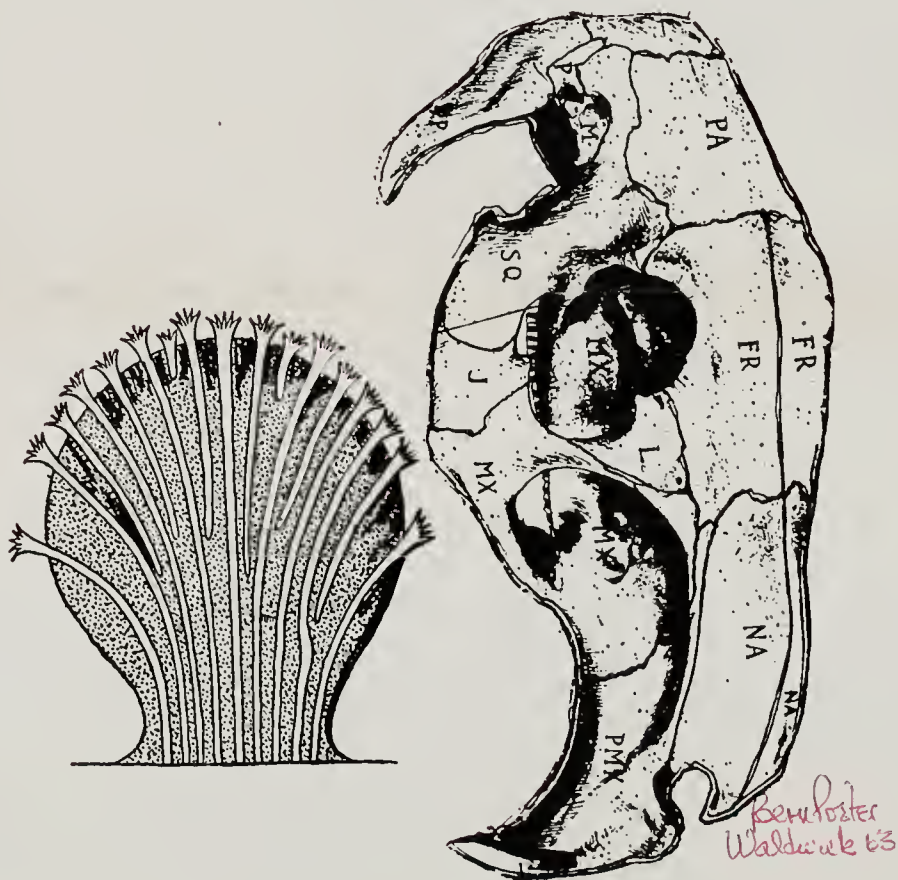
*Profile of Henry Miller*  
*In Bird Cape with California Mountain*

BY BERN PORTER

1944







*Profile of Henry Miller  
In Bird Cape with California Mountain*

BY BERN PORTER  
1944

